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The fine composition of head and foot, gracefully connected by thin, but richly ornamented, supports, is perfectly appropriate to the destination and purpose of the object, and explains itself sufficiently by the necessity of allowing the contents to be easily perceived from all sides. For similar ends it may serve as model.

Plate 69. — Painted Stucco Ceiling for Billiard Room; from the design of E. Guillaume, Archt., by M. Ouri, Painter in Paris.

The room forms a square of 7 m. side; the colours of the ceiling are as follows.

Frieze in relief framing the ceiling, brown-red with gilt flowers; mouldings of frieze and of ceiling compartments, light wood; plain frieze surrounding compartments, brown wood with dark-brown lines.

Central compartment: Gray ground with alternate blue and white stars; the border, a Vitruvian scroll on red ground, is relieved by ornaments in white and gold in the corners and middles of the four sides, the corner arabesques being white on blue ground, the convolved undulations of the scroll pattern showing gold and white lines on blue ground.

The outer octagonal and long compartments show also central and terminal ornaments on blue ground, the darker shaded ground of the ornament itself being red, the deeper and lighter shaded arabesques respectively gold and white, the black convolved lines and leaves deep red, the encircling ring gray.

This design is borrowed from "*L'architecture privée au XIX^e siècle par César Daly*". Paris, Ducher & Cie.

Plate 70. — Candelabrum Carved in Wood; designed and executed by Ferdinando Romanelli, Woodcarver in Florence.

This admirably designed and executed candelabrum, about 2 m. in height, is destined for a Saloon, where it is to form a counterpart to the copy of an ancient candelabrum, an original work of Michael Angelo in the Medici Chapel of S. Lorenzo, which circumstance will account for the massive treatment of the material.

Many works of modern Italian Woodcarvers may indeed, in composition and workmanship, range with the best productions of former centuries, certainly a clear sign of the revival of Art in its world-renowned homestead.

Plate 71. — Jewelry by Raffaello Bonacina in Milan, Paul Bénard, Archt. in Paris and others.

The set, Fig. 1—4 by Raffaello Bonacina in Milan, executed in Gold, Enamel and Pearls, the oval centre being blue, the other ground deep red Enamel.

Figs. 5, 6, 7 show Parisian Manufacture, the *Châtelaine*, Fig. 5, style Louis XIV, in Chased Gold; Fig. 6, style Renaissance in Enamel, Pearls and Brilliants; Brooch, Fig. 7, style of 18th century, in Chased Gold. Fig. 8 and 9, Necklace and Ear Pendants by Paul Bénard, Archt. in Paris, in Pearls and Brilliants with Gold Mounting.

Plate 72. — Florentine Embroidery; from the Gewerbe-Museum in Berlin.

According to the design, rich Italian Renaissance, 16th century work:

VARIOUS.

An ancient Roman Calendar.

In digging near Ceri, Rome, there has been discovered a superb marble fragment of an ancient Roman calendar, containing the second half of the first five months of the year. Besides the usual indications of days, feasts, and the different games, there is a list of the principal solemnities; some of these last are quite new; others confirm conjectures which have been made by learned men on less certain indications. The most recent date which can be read is that of the dedication of the Altar of Peace by Augustus, in the 745th year of Rome.

American Art Journal.

To Brighten Iron.

The following method of brightening iron, which appears suitable for some of the less important parts of large clocks, is recommended by Boden. The articles to be brightened are, when taken from the forge or the rolls, in the case of such articles as plate, wire, etc., placed in diluted sulphuric acid

(1 to 20), where they remain for about an hour. This has the effect of cleansing them, and they are washed clean with water and dried with sawdust. They are then dipped for about a second in commercial nitrous acid, washed carefully, dried in sawdust, and rubbed clean. It is said that iron goods thus treated acquire, without undergoing any of the usual polishing operation, a bright surface having a white glance. Care should be taken by any one using the nitrous acid not to inhale its fumes.

American Art Journal.

Etching on Metals.

A German contemporary recommends etching with a preparation of 250 grammes of perchloride of iron, which is allowed to slowly decompose in half a litre of water. The advantage of this preparation is said to be that it has an effect on metals of all sorts without giving off noxious vapors. The object will need constant cleaning with a brush. The solution is rectified with oxide of iron when choked with metal; the etched ground is cleaned with turpentine.

American Art Journal.

